REPRESENTATION OF MARGINALISED PEOPLE IN THE SELECT INDIAN MOVIES : A STUDY

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INTRODUCTION :

India is the home of the largest and the biggest film industry in the world. Cinema is a reproduction of reality. Cinema is the mirror of the society and it can not separate from real life. There is a culture in the society and culture helps to make identity to a particular community. As literature reflects the aspects and the all perspectives of the society, cinema also reflects all the complexities of the society. India has around six thousand castes and many religions. It means in one country like India has great diversity like caste, religion, language, regional culture, festivals, traditions. So on one hand society reflected in cinemas and on the other hand cinema influence society. Dadasaheb Phalke will always be remembered for his extreme contribution to the development of the film industry.

In the silent era of cinema Phalke produced 'Raja Harishchandra' and released in 1913. First Indian talkie film released on March 14, 1931 and it was 'Alam Ara'. Indian cinema in the 1920's was found on specific genre like mythological or the devotional film. Films like 'Bhakta Pralhad' in Malyalam, 'Nallathangal' in Tamil, 'Keechakavadhan' in Tamil etc. Nearly in all languages of India the episodes of puranas, The Ramayana and Mahabharata were treated and played cinematically.

In 1950 the themes changes in Malyalam, Tamil and Bengali movie like social, family life, domestic theme and social humour. Films were mostly produced in Mumbai and Madras Studio. The

movies produced in the languages Hindi, Tamil, Telegu, Malyalam, Kannada, Bengali, Marathi. The representation of the marginalized people or lower caste societies were closely examined by the directors like Nitin Bose, V.Shantaram, Bimal Roy, Govind Nihalani, Prakash Jha, Anubhav Sinha, Subhash Kapoor, Ramin Bahrani, Sarthak Dasgupta, Nagraj Manjule, Pa. Ranjith, Mari Selvaraj, Vetrimaaran, Neeraj Ghaywan, T.J.Gnanavel etc. The films like *'Achhut Kanya', 'Sujata' 'Gulal', 'Dhadak', 'Sairat', 'Ankur', 'Periyerum Perumal', 'Masaan', 'Karnan', 'Kaala', Fandry', 'Jai Bhim', 'Article 15'* etc. depict the representation of marginalized people in the society.

The study is an attempt to present and define that cinema provides a attracting account of Indian life history and cultural politics and socialization. It deliberates on the issues like law and orders, social mentality, political issues, rights, casteism, exploitation, mental harassment, physical trouble, excruciating pains, injustice, insecurity, It shows marginalized sections were always periphery and put away from the power centre. So the emergence of the marginalized literature and cinema has a great historical significance.

The proposed research work focus on the cinemas/films of the director Nagraj Manjule – *Fandry (2013), Sairat (2016)*, Pa Ranjit – *Kaala (2018)*, T.J.Gnanvel – *Jai Bhim (2021)*, Anubhav Sinha – *Article 15 (2019)*, and Neeraj Ghaywan – *Masaan (2015)*. The directors represent the complex and fascinating relationship between backward, dalit or marginalized people and cinema. It has a substantial literature.

Statement for the Research Topic/Problem :

The main thrust of the research topic is to analyze the representation of the marginalized people in Indian society from the selected cinemas. Hence the research work tried to focus on the cultural, social, political, economical, exploitation depicted through cinemas and the multiple problems the people are facing like culture, identity, caste, race, gender, poverty.

Research Methodology :

The main research methods adopted for this research work is Qualitative Research Method. Secondly the methods are descriptive, analytical and explorative type in which the marginalization of people has been depicted. It is clear the qualitative research is conducted. The cinema analysis is guided by various approaches, includes aesthetic, technological, economic and social, historical. To accomplish the objectives of the present study in order to validate the hypothesis of the study : various literary methods have been used.

The objectives of the Present Study :

The objectives of the research study are as follows :-

1) To understand how the selected film directors contributed the social film towards Indian Cinema.

2) To know about the struggle and challenges faced by the marginalized people in Indian Cinema.

3) To understand about the devastating consequences of discrimination.

4) To depict the harsh realities of Indian civilization, such as sexual repression, caste division, financial struggle and restricted mobility.

5) To know how Indian cinema bring to our notice the rude reality of the society we live in.

6) To understand how the Indian cinema expressed the political, social rights of the marginalized and dalit people.

7) To analyse how cinema can become a catalyst for social change.

8) To understand how the selected movies show influence of law and order.

HYPOTHESIS OF THE STUDY :

1. The study tries to focus on the selected directors brings social issues before the audience.

2. The study focuses on the director depicted the physical, mental, social, economical struggle of the marginalized people.

3. It also shows the society and civilization behave and treat the marginalized people with cruelty.

4. The study focuses on the all rights such as educational, political, social rights.

5. It shows Indian cinema is the mirror of the society.

6. It shows the existence of law and orders.

7. It depicts every individual has a search for the self identity, both internal, external.

DATA COLLECTION/DATA ANALYSIS :

Data collection will be divided into primary sources and secondary sources. The primary source of the research work consist of six movies of the well known directors. Entitled *Sairat (2016), Fandry (2013)* by Nagraj Manjule, *Kaala (2018)* by Pa Ranjith, *Article 15 (2019)* by Anubhav Sinha, *Jai Bhim (2021)* by T.J. Gnanavel and *Masaan (2015)* by Neeraj Ghaywan.

In addition to this, other cinemas by these director or others are also used. The secondary sources are from three roots :-

1) Print Media material.

2) Non print Media materials.

3) E-media material. These three will be used for data collection and data analysis.

SCOPE AND THE LIMITATION OF THE RESEARCH :

The present research work entitled **"REPRESENTATION OF MARGINALISED PEOPLE IN THE SELECT INDIAN MOVIES : A STUDY"** is to be undertaken within the scope of the cinemas *Fandry (2013), Sairat (2016), Kaala (2018), Jai Bhim (2021), Article 15 (2019), Masaan (2015)* have been selected for the detailed analytical study and for the validation of the hypothesis.

REVIEW OF LITERATURE :

Number of research work have been done on the representation of the marginalized people or dalits but critical endeavor is not applied.

Stephanie Themson, an editor at the world economic forum, Davos in an article entitled "10 movies that changed the world" had said,

> *"A good film does more than entertain or fill seats at the cinema. It has the power to change hearts and minds and sometimes society more widely."*

Suraj Yengde (2019) a Dalit scholar has analysed the relation between caste and caste narratives that have led to manifest caste sensibilities in his paper 'Dalit Cinema' as well in his book 'Caste matters'. He further looked at how social interactions in the films reflect the main stream communities attitudes towards issues debated in the society.

Rakesh Patel (2018) in his paper Unconventional Bollywood; constructing cinema of caste pride, argues that Hindi Cinema portrays caste issue in an idealistic from and depends on alteration in mind set to erase caste hatred.

TENTATIVE CHAPTER SCHEME :

Chapter I : Introduction

The first chapter of the thesis will deal with the socio-cultural socio-economical, social and political background of cinemas in order to set proper context to study of Indian cinemas. An endeavour will also be made to make a survey of Indian cinemas criticism in a comparative frame of references. The Indian Cinema as *Fandry (2013), Sairat (2016), Kala (2018), Jai Bhim (2021), Article 15 (2019)* and *Masaan (2015)* expresses the fight against the entire system. And the certain groups of people get denied access to areas of society.

It realizes the audience that the cinema is the art form to create social change. The characters include women showed as people with lower socio-economic status and disempowered folks. All the human rights and welfare facilities and opportunities are inferior to the marginalized people.

Chapter II : Conflict of marginalized people

This chapter will focus on the critical analysis on the theme of conflict of marginalized people and their socio-cultural, socio-economical. Fight in the cinema of Nagraj Manjule's *'Fandry' (2013)* and *'Sairat' (2016)* His film draw upon his experience as a Dalit in rural India, tackling issues of caste, class and gender based discrimination. It provides an occasion to curse the caste system.

Chapter III : Marginalization - a major pre-occupation of the cinema

This chapter is an attempt to focus on the movies of Neeraj Ghaywan - *Masaan (2015)* and *Kaala (2018)* by Pa Ranjith. Here the theme of marginalization become a major pre-occupation of the cinema. The flight for the socio-cultural rights and the political right, depicted in the *Masaan (2015)* and *Kaala (2018)*. The themes of entropy destruction and resurrection are signaled by the title itself. Mainstream cinema has portrayed the daily lives of marginalized communities as devoid of any joy, cultural, experiences and full of misery, poverty and helplessness.

Chapter IV : Marginalization – Reason for fall of socialization

The study of the research focuses in this chapter on the theme of the fall of socialization, struggle and the discrimination of

marginalized people is primarily concerned with the theme of human marginalization. The directors of T.J.Gnanavel and Anubhav Sinha showed the political discrimination and the human rights influence in their film *Article 15 (2019)* and *Jai Bhim (2021)*. The study of the films is a timely critique of state's authority and power against the indigenous and marginalized communities and the fundamental principles of our constitution. The Directors expressed that their films are the window on to the struggles of the communities. The fault in our democratic political system and raises many critical questions on the rule of law, police, impunity, human rights violations. The emerging wave of the anti caste discourse in Tamil Cinema, especially the films of directors like Pa Ranjith and Mari Selvaraj has challenged the mainstream representation of marginalized and oppressed communities.

Chapter V : Conclusion

This chapter will make a summing up of the arguments made in the previous chapters. The study will follow MLA (8th, 9th)style sheet in so far as methodology is concerned and will touch upon areas related to contemporary critical writing of post colonialism, past Marxism, past feminism and so on. No such study is taken so far at any level.

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(4) *Article 15 (2019),* directed by Anubhav Sinha.

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